

PR-0918.(07)

BALCONY SQUARE

BALCONY SQUARE, NOVEMBER 20, 1969

Published by the Students
of University of Scarborough





weekly published by the students of the university of scarborough, affiliated with the university of toronto. all opinions are those of the writer alone and do not reflect those of the student body and/or the editorial staff, office located at 1265 military trail, west hill, ontario, 284-3152. co-editors michaela clancy and hofstetter; managing editor paul scrivener, business manager dave chalmers, office monica walburger, layout henry flam advertising; student advertising limited, 284a yonge, 368-7506 rod corrigan

Front page photos and montage by Mike McGowan

Comment

LATEST NEWFIE JOKE IS NO LAUGH

by Scott Bell

Recently, the Progressive Conservatives and the NDP held policy conferences in Niagara Falls and Winnipeg respectively. But Joey Smallwood "out there" in Newfoundland, with his customary flair for the dramatic, was determined to upstage the Canadian political scene, with the Liberal Leadership Convention on Hallowe'en weekend.

Joey Smallwood, the only living Father of Confederation, has ruled in Newfoundland since its entry into Canada in 1949. He has been (and not without foundation) revered by Newfoundlanders, who despite their backwater image are a proud and hardy people.

Newfoundland had always been a financial burden when she was a colony of Britain. For instance, the island's attempts to construct a trans-island railroad led to bankruptcy. After World War II, Britain could hardly wait to relieve this millstone from her neck. Smallwood's Liberals have industriously constructed and formulated the province in the last 20 years. Although Newfoundland is still poor, underdeveloped and financially aided by the "have" provinces, her condition is far more stable than it ever was in the past. Greater success could not have been hoped for. Thus, Smallwood won election after election. But there comes a time for all political men to step down.

A famous movie director used to tell his star actresses when to quit. Often, they were just past the crest of their fame. Those who followed his advice were usually the smart ones. He would ask them, "What would you rather have the public say when you retire? 'What, already?' or 'At last!'"

This little maxim holds true in political life as well. John Diefenbaker really was one of our greatest Canadians in his hey-day. He, however, did not know when to quit. As we all know, he met with an utterly inglorious end to his term of leadership in the Progressive Conservative party.

It is apparent that Mr. Smallwood, man of grandeur that he is, has even greater delusions of grandeur, and has made the same mistake Diefenbaker did. Smallwood is 69 years old and out of touch with today's generation. It's not because he doesn't try - it's just because he can't stop time.

He won the Liberal leadership convention on November 1, but the sizable, young minority of one-third, were very poor losers about it. Smallwood has opened a breach in his party that could possibly lead to a Conservative victory (anti-Liberal defeat) in the next provincial election.

But what makes the situation agonizing is that soon after winning the ballot, Smallwood an-

Editorial

On Monday, Nov. 17, the SCSS at Scarborough College went, what the Bay Street Boys refer to technically as, "bankrupt". With the resignation of the SCSS treasurer, Alan Broad, on the grounds of his political principles, the financing of the activities at this college have been thrust back on to the executive of the Student Society, already over-worked, struggling with the job of trying, however in vain, to instill some loyalty, communication, and commitment to the student government at Scarborough. Despite impassioned pleas from the SCSS members, the ping-pong games go on and the five o'clock buses are still packed ... basically the students here have made Scarborough a "nine-to-five" institutional rat-race.

Students hammer away at the elder establishment for their overwhelming fridgidity when it comes to important issues like dope and free-love ... but the tragic hypocrisy lies in that these same "rebellious" thinkers are, perhaps, the most politically lazy in the entire strata of the political public. As a fitting example, open meetings of the Joint Committee for Student Participation in the Government of Scarborough College have been, for the most part, highly ignored by the people for which this committee has been set up - the students. We, at BALCONY SQUARE, feel that this committee is far too structured, concerned only with structure, and slightly "game"-oriented in that a lot of what should be taken seriously is not, or that the pseudo-parliamentary atmosphere is not realistic enough for what is being discussed in the committee. But, as students here, we are assured that we may speak at these meetings, because they are indeed open, in any critique we feel necessary, and of value, to the Committee. However, we are not the majority voice at the college, nor should we be. In order for this Committee to work, we must have student interest, even if it is confined only to the galleries ...

The original topic for this editorial was the apparent bankruptcy of the SCSS treasury. The case in point is two-fold. First, as stated in the above, the lack of student concern for this college's activities has led to the dwindling of the SCSS budget, at the rate of two to three-hundred dollars a dance deficit. Second, the problem of SAC commitments has tied up at least \$12 per student here downtown, money that could easily put us in the black tomorrow, and probably accentuates the prime argument for leaving SAC, that we need the bread. Desperately.

The solutions to these problems are quite obvious. Students must care about the College they attend. The SCSS is not part of the Administration, so why are students fighting their own Student Society with such vigor, when it appears to be the only voice they have against the Administration? As for the SAC question, we must soon reach some sort of tangible agreement with the St. George government about our money ... before we are forced into debts that we can not, and should not, be responsible for, when the money is not there, when our money is out of our hands.

We, at BALCONY SQUARE, hope that the realization of these unfortunate circumstances will prod some student response ... and perhaps some day we will watch the ping-pong tables as they are removed from the Meeting Place, and smile as the players put away their bats and balls for the last time ...

HASTA LA VICTORIA SIEMPRE,
the Editors,
BALCONY SQUARE.

SCISA Report

by Maxine Thames

Hail the new and exciting Scarborough College International Students Association which among other things, sets out to inject new vigour into the social life of Scarborough College. Already, the keen interest shown by the members and the eager anticipation of exciting events to take place during the year, argue well for the success of this venture.

This keen interest was evidenced by the large turnout on Election Day held on October 31 when seventy per cent of the total membership of 148 voted.

The full committee is:
ELECTED: Chairman, Lloyd McKell; Vice-Chairman, Selwyn Rouse; SCSC Rep., Zaheer Bhyat; P.R.O., Ken Jeffers.

APPOINTED: Treasurer, Henry Lo; Secretary, Susan Rogers; Asst. Secretary, Karen Li; Students' Representative, Selwyn Henry. The committee is already showing itself to be a capable and inspiring one.

An advisory committee, consisting of Prof. James, Prof. Warden, Mr. Ishmael Patel, Mr. Lennox Borel and Mr. Leo Marrin, has been appointed to offer advice and suggestions on matters pertaining to the operation of the Association.

We are grateful for the invaluable support, assistance, and information offered by Mr. Rod Hurd, president of SCSS.

Our next large-scale activity which we hope will evoke favourable response throughout the college, is a Variety Show and dance with an International flavour. This takes place on Friday, December 19. For further information consult any member of the committee.

Other activities planned for the course of the year include, panel discussions, lectures by guest speakers, tours of places of interest, trips to other universities in Canada, dances, a skidoo weekend party, an International Festival featuring foods, arts and crafts, film shows and other exhibits from different countries.

With the continued enthusiasm and support of its members and with the involvement of the whole college in its activities, SCISA promises to be a great success.

nounced that he intended to remain Premier for another two or three conventions (i.e. a decade if possible.) Such a statement is almost suggestive of senility.

It's a shame that this great Canadian is going to bring disaster to his party and finish his career in ignominious disgrace; all because he didn't know when to simply say "Thank you" and sit down.

Letter to the Editor

OPEN LETTER TO:

Mr. Richard Nixon,
President,
United States of America,
Washington, D.C., U.S.A.

Dear Sir:

We the undersigned students and faculty of Scarborough College, University of Toronto, protest the participation of the United States of America in the conflict in Viet Nam.

We are convinced that the consequences of your present policy will be so disastrous to the

whole world that we have cancelled our class in Physics to discuss how we can best draw your attention to our concern, and thus we are writing this letter.

We would like to believe that you will actually see it, and reply, but frankly we are pessimistic that it will be allowed to reach you.

J. M. Perz
David Zavitz
Michael McGowan
Bruce Thomson
M. B. Harris
M. Komooas
David Beverstein

From The High Schools

THE DEFEAT OF THE DON MILLS MARAUDERS

by Phil Carson

The Don Mills Marauders, defending North York high school football champions were beaten last week by a force much more powerful than any rival team they have yet encountered, Puritanism. The apres game pint, which has been a tradition of team sport since the advent of fermentation, came to the attention of their new teetotaler coach. The self-righteous moral indignation of the coach combined with the condescending silence of all others involved resulted in the disbanding of the team. The reaction of the staff must be condemned as hypocrisy since many of them have been privately overlooking the ridiculous law which makes the possession or consumption of alcoholic beverages an illegal act until the magical age of twenty-one. Could it be that they don't give a damn about their students football team or is it rather that they live in trembling fear of the office which weilds dictatorial power over them?

The administration and parents reacted in the expected hypocritical manner of the over thirty generation, upholding the law and condemning the students for their sinful behaviour. The most interesting reaction however, was that of the student council, the body of which is supposed to represent the interests of the students. Their bizarre behaviour may be a result of the powerless nature of high school councils and therefore, the type of students that they attract. The vice president, over the school intercom condemned the students involved and added the support of the council to the decision of the administration. It might be hoped that this sort of insult and degradation will not reinforce the predominate trend away from alcohol towards more dangerous chemicals like "speed" which have the advantage of being more easily concealed. If this, in fact, is the case perhaps the coach should spike his own milk with a little LSD so that he would either end up with an expanded mind or in a mental hospital where he wouldn't be of any further harm to his students.

NOTICE

Because of recent problems in the Coffe Womb, we have been forced to impose the following ruling:

That hard liquor and beer will no longer be permitted on the premises ... and the staff has been instructed to contact the security guards if certain parties persist in using the coffee shop for their own private drunk-ups.

We realize that such a tone appears rather strict but due to increased damage and destruction to the Coffee

Womb and surrounding environs, harrassment of the paying customers, and irresponsibility for the College's reputation, we must impose such a restriction until the situation is brought under control such that the above restriction can be recinded ... in other words, we didn't mind you having a few beers, but from Thursday afternoon till ten o'clock Sunday night is a little hard to take, especially for our unlucky and victimized staff ... cheers.

The Management,
The Coffee Womb

Film Review No. 1

BUTCH CASSIDY AND THE SUNDANCE KID
A NEW TWIST TO THE OLD COWBOY HAT

by David Phillips

Camus once wrote that when one has no character one has to apply a method. By extension, this applies to many of today's films. Where they are short on plot and character development they are long on visual experimentation. An explanation can be located in the nature of these films. They are of a genre listed loosely under "chase-movies"; i.e. an individual or individuals being pursued by something or someone (The Wild Bunch) or else hitting out for new frontiers (2001). An hour and a half or so of "chase" can be a soporific tedium saved not even by the inevitable sexual and violent inserts. When you've seen one bleeding buttock you've seen them all. And so the director compensates - if he loses the intellect he captures the eye. Butch Cassidy and the Sundance Kid is such a movie, but with a difference. Here

the director has seen fit to understand that if such techniques must be used then why not use them to further enhance the mood of the film. Butch Cassidy unfolds at the turn of the century. The use of such techniques as silent film, a scrap-book succession of tin-type photos, the shooting of a scene through the slats of a barn in order to give it the early strobe effect, and the speeding up of the film at various points in the chase-sequences all serve to capture the feeling of this period and thus lend the film authenticity.

Again, Butch Cassidy parallels many of its contemporaries in dealing with the theme of the social outsider. However, in the former, the outlaw is neither what we would consider a criminal to be, nor is he immoral. What the film seems to purport is that Butch Cassidy occurs in a period in which individuality, by necessity, can find an outlet only in social rebellion. First of all, if immorality is to be found anywhere then it must be on the side of law and

Continued on page 4



According to Mr. Lee, Dr. Bissell has done much to remove campus tensions and dissent.

Interview

Last week, Balcony Square published the first of a series of two interviews with Mr. W.R. Lee, Special Intelligence Officer with the Ontario Police Commission. The following are excerpts from a discussion between our reporter and Mr. Lee on the topics of student protest, pornographic literature and the controversial role of the public in crime prevention.

Balcony Square - There has been some trouble in the past couple of years on Canadian campuses with regard to discipline, a lot of protest and this has been quite serious - for instance in Montreal and Vancouver. Do you think that there is a group of agitators behind this problem? Is there a professional group - somebody who is paid to organize and agitate on the campus to cause trouble or do you think that this is truly a student inspired thing, protest against the establishment?

Lee - Well, it's really both. The student inspired protest is a desirable phenomena. It really isn't anything new, it's probably a little more vocal than it was in the previous era but it really isn't new that students should protest against the Establishment and they should demonstrate against it and I don't think that there is anything wrong with this ... The only thing I think that bothers people in law enforcement is the fact that there is evidence that there are in our society, individuals who are professional militant activists, who are dedicated to fomenting disorder, disruption in society and these people spread themselves around a lot. There are such people on some of our university campuses.

BS - For instance, right here at the U. of T.?

Lee - I would say that the U. of T. would have great difficulty in escaping this type of individual and these people, of course, concentrate on anything which would breed disruption on the campus. (A long pause) This is the unhealthy side of campus protest. The fact that these people from time to time, are able to influence, to cement themselves into student organizations in positions where they can sometimes call the shots, when they can sometimes rouse students to action in areas where the level-headed students would take a more middle of the road approach. I think that this is the danger area on our university campuses and again, in Ontario you'd have to say we have been very, very fortunate. We have been fortunate in other ways too, here, where the University of Toronto or the big one you know, with a leader like Claude Bissell has been able to - I say that he has been able to outmaneuver the maneuverers up to this point ...

BS - That's a good phrase ...
Lee - I think that this is what he has done and history will probably record some of the things that he has done. He is a tremendous leader and he has shown those qualities in the past few years

because in other areas, in other sections of North America, where they have had similar problems to those they've had at the University of Toronto, they've ended up with violence and the worst type of militant action, and he's been able to avoid that here up to this time ... you can't tell how long the batting average is going to stay as good as it is, but certainly, you have to give him credit for leveling off an awful lot of serious trouble here.

BS - Now, would you say - you've mentioned that there are a certain number of agitators on every campus. Are these people just sort of turned this way when they arrive on a campus or are they already agitators or do they come from the States or do they belong to some political group?

Lee - Well, I don't know that it follows any pattern. Certainly, they subscribe to a common ideology. They are the leftists by what name you want to call them and I think that you can just say that it's an ideological proposition and no doubt many of them are dedicated - believe - are dedicated to the things that they stand for. But they are also what you might term professional agitators ... I think that if you examine them closely, the alternatives that they offer, are not real alternatives, in other words, they don't appear to be trying to improve conditions. They are merely trying to disrupt the Establishment. I don't think that these particular people have anything to offer which would be any better than that which is now in effect.

BS - What I'm trying to get at is that, are these people running under a central organization, are they backed by somebody, I mean if you are a professional agitator, you have to operate with some funds to disseminate literature etc., and go to meetings and placards cost money. Who provides the money? Is there a central organization which directs agitation on the university campus?

Lee - Well, if we swing to the U.S. scene - in California they have found for example, that about 85 per cent of the funds for the support of militant activities, protest groups, racist groups on campuses come from two sources: Government funds - the anti-poverty programme and church supported welfare organizations. This is a frightening thing but it is nevertheless true and in Canada here, we have been recently, told of course, and charges have been made by people in responsible positions that considerable help has been received by these groups from the Company of Young Canadians. This is a disturbing thought, isn't it? Really, I'd have to say that I don't know of any study that's been done in Canada as to the source of funds for these people on campuses here, but no, I say that studies have been done in other areas and this is what those studies have shown.

BS - Can you apply the word "communist" in any way to what's going on in university campuses - the trouble ...

Lee - Well, if I knew exactly what the word "communist" meant any more, perhaps, you know, because it means so many things now and there are so many of these organizations which are leftist, I don't know if I would apply the term "communist" to it. I'd say that certainly there is some evidence that it is international in its structure - very, very loosely structured, mind you, and I would certainly say that the activists are certainly those who certainly come from that area where people lean to the left rather than to the right.

BS - With regard to the Company of Young Canadians, does the Police Commission have anything to do with the investigations with them or ...

Lee - None, nothing whatever. No, my remarks about the Company were just based upon remarks made by Andrew Malcolm in Montreal and by the Chairman for the Executive Committee for the City of Montreal and other people in recent weeks ...

BS - What relation is there between hate literature, pornographic literature, etc., and organized crime ...?

Lee - Well, we do know that organized crime is involved in the distribution of pornography ... Organized crime is in the business of making money and organized crime will move into any area where a lot of money can be made and there is a lot of money to be made in the publication and distribution of pornography, so they exploit this. There is no money to be made in circulating hate literature, so you will never find organized crime involved in it.

BS - Is there a good market for pornography on the university campus?

Lee - I don't think that the market on the university campus would be any better than any other part of the public segment of society and I think that probably the market in high schools for pornography would be better than that in the university because you are dealing with a different age group and I think probably that if

you wanted to dispose of pornography, you could sell a lot more of it around a high school than you could around a university.

BS - When you are after organized crime, trying to break it up, would you say that you are being hampered by the public in trying to combat it. Does the public often just remain silent on something that should be divulged ...?

Lee - Yes, yes, but I sometimes wonder whether that is our fault or the public's fault. I've got an open mind on that. Actually, until we in the law enforcement area, are satisfied that we're doing our job in alerting the public then we are not in a very good position to criticize the public for not supporting us. I know that the job that we have done in this area hasn't been too good over the years. I hope that we're doing a little better job now and that as time goes on and with the programme that we are attempting to co-ordinate that we will be in a position to inform the public and then I hope that the public will respond. In the United States, this is their last hope, really. Their hope right now is that the public in the United States is going to get so sick and tired of the

serious organized crime problems that exist, that they are going to demand that their elected officials take action. Now, I don't think, as a matter of fact, I know that the situation in Canada isn't that bad. I know that in Canada, that if people in law enforcement area tell the public what's going on, they will get support and as a matter of fact, that here in Canada if we tell our elected officials what is going on we get a lot more support than we have been getting in the past.

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National Ballet of Canada Fall Season November 18-29 at O'Keefe Centre Toronto Premiere: Kraanerg

First Week Nov. 18-22, Eve: 8:30 Sat. Mat: 2:00

Roland Petit's triumphant success that opened Ottawa's National Arts Centre and rocked the ballet world, Lynn Seymour and Georges Piletta will guest star in this sensuous, electrifying, full-length ballet. Greek composer Iannis Xenakis created the original score and Victor Vasarely and Yvarel designed the black-white op art symbolic decor.

Second Week Nov. 24-29 Eve: 8:30 Sat. Mat: 2:00

Mon & Tues. Nov. 24 & 25 Swan Lake.

Wed. Nov. 26 La Sylphide, The Lesson (Premiere).

Thurs. Nov. 27 Bayaderka, Le Loup (Premiere), Four Temperaments.

Fri. Nov. 28 The Lesson, Bayaderka, Le Loup.

Sat. Nov. 29 Mat: La Sylphide, Le Loup. Eve: The Lesson, Four Temperaments, Le Loup.

Tickets: Mon.-Thurs. \$7.50, \$5.75, \$4.50, \$3.50, \$2.50

Fri. & Sat. Eve: \$7.75, \$6.25, \$4.75, \$3.75, \$2.75

Sat. Mat: \$5.50, \$4.50, \$4.00, \$3.00, \$2.50. Specially priced reserved seats for students.

Phase 1

Production Date: December 14, 1969

Rehearsal Date: Dec. 7, 1969

Script (Tentative): "Aube"

Involvement is a big part of Cinescar. Producing a film is not a one man endeavour. It is similar to producing a drama as one would in a Drama Club. Only we take it a few steps further. We place it on film to be shown again, and of course, for posterity. The Drama People may get upset in the use of the above comparison, but it is similar in many ways; so let's leave it at that.

Involvement of course, does not only mean acting; it means directing, writing, editing scripts, camera work, film editing, criticizing and improving. "Aube" will not be the only script we will work on, but it is a start, a springboard to longer and better film productions. Remember we are not pros but we try our best.

It is unfortunate that the first few productions will be black and white and silent, but until some experience is gained in all fields of the work, colour productions are best shunted to the side for the sake of cost alone. Remember out of a hundred feet of exposed film only twenty percent may make it to the final product, and colour film is more expensive than non-colour.

Well, if your appetite has been whetted enough for the Scarborough taste of Hollywood, come see us. We can show you much more than we can tell you here. At Cinescar one film is worth a thousand columns.

Cinescar office: S 303D

Alternate notification area: Andy Denver c/o Balcony Square.

DENTS EXTRACT SCAR

In a 4 point "winner take all" game down at Hart House, Scar came very close but found the Dents a bit too tough to chew.

Again a resolute first half display by Scar pinned Dents in their own half for most of the time. Les Dentistes (French for expert molar mauler) drew first blood on a dubious scoring play. Even though they had several ineligible receivers down-field, a flag-pattern pass to Wilbert Ward (brother of Scar's own punter Steve Ward) was counted despite the fact that a thumping tackle by Casey jolted the ball loose. The convert failed and Dents led questionably 6-0.

A mammoth field goal by the Dents place kicker "the Monster Molar", injected the toothies into the lead, 9-0.

The first half was characterized by stout defensive work by the entire defensive especially Andy Malcolm, Rich Carret (French for carrot-Basque provinces only) and John Casey (fresh from Londonderry barricades). In the secondary, Nakamura's karate exploits, put "hand in mouth" on many occasions whilst Goldlust (North York's public executioner) severed heads with amazing fluency. Dents counted a single and went into a 10-0 lead at the half.

Scarborough narrowed the margin with a deep post to Dave Mewhort, the Mighty Quin fighting the ball at Q.B. The usual trouble with the convert -- charged down, and it was all tied up a 6-6. As usual in the second half Scar faded slightly to permit Dents to go further ahead on a one yard dive over centre. The convert was

blocked and the score read Dents 16 Scar 6.

Scar surged back late in the game on a novel, untried play. Substituting Emperor Nakamura as punter, the kick was faked and some pin-point blocking by the left side of the line allowed Nakamura to scamper furtively into the end zone. Dents 16 Scar 12 (convert again nullified owing to kicker's athlete's feet).

"So near and yet so far" Harlequin

STOP PRESS

SPECIAL CREDIT SHOULD BE GIVEN TO MARIN'S MAROONERS WHO HAVE WON ALL THEIR REGULAR SEASON GAMES, SCORING A WHOPPING 37 GOALS FOR, AND NOT CONCEDED A SINGLE GOAL IN REPLY (NETTA INTACTA).

SUPPORT THESE TALENTED ARTISTES IN THE PLAYOFFS.

You Are What You Eat

By Lynda Mustard

Ah! Food! You rush up to the end of the five-minute line and grab a tray ... what trays? Oh well, considering that it's lunch time and the cafeteria with its 700-person capacity caters to 1800 hungry humans. And remember that tray you left in the Student Council office? Ah, but look, here comes one of the ladies with a new pile -- they always manage somehow.

Next step: fill your tray. Ever notice how there is always a good selection of pies and sandwiches even at the peak time? But then you are faced with the incredible slowness at the hot-plates section ... the smell of french-fries is driving you insane, and that lady behind the counter has only two hands! Once past this stage, it's a quick step through the self-serve beverages to the cashier.

This is where it hurts most. You see that your soup now costs 12¢ instead of 10¢. But coffee is the same. And how many evenings have you sat in the cafeteria for hours on end with only a coffee, while paid help is doing your dishes and cleaning up your tables? Let's not forget the rising cost of living.

Once past the cashier (and if it's Tony he usually has a grin for you -- even though he looks slightly over-worked), you can pick up your cutlery, relish and mustard etc. with no fuss, as these necessities are always quickly replenished.

You manage to find a table, which, to your dismay is cluttered with used dishes, mutilated stereofoam cups and on occasion, salt-filled sugar-shakers. If you are lucky, one of the three staff who both clean tables and wash dishes will remove the refuse. But these people are obviously very busy at this time of the day.

If you have not managed to get a seat in the downstairs cafeteria, you can always move outside to the lounges, to the upstairs cafeteria, or to the S421a lounge area. Tony, nor anyone else, has any objections to this, but must you completely disregard the signs: "Please replace your used dishes in the racks provided"?

You may be asking yourself what you can do to relieve the situation. All these people ask for is a little co-operation. Throw away your lunch bag, return your tray; it's only a matter of taking 30 seconds to ease the pressure on the people who have to replace your trays, who serve you food, who wash your dishes -- in short, those who cater to you.

And remember, additional staff to clean up our mess means higher prices. And who needs that?

Tony says we're a good bunch ... let's prove it to him!

Record Rewiew No. 1

By Martyn Weir

Janis Joplin -- "KOZMIC BLUES" -- Columbia

To be white and sing the blues had for a long time been an undisputed contradiction, an impossibility due to the lack of socio-economic conditions peculiar to the black man in America, in the sphere of white American society. In recent years a universal degeneration of that society has created an atmosphere of bigotry amongst a general symptom, now referred to as a "sick society". In short, everybody is a "nigger". To the majority of the society, those who choose long hair as a form of individual expression enjoy the same status as the black man of years ago. (Note "Easy Rider") In turn, those who wear the uniform of law enforcement agencies are viewed with equal hatred and misunderstanding by the victims of their harassment. Thus it was a natural and acceptable progression for white artists such as Paul Butterfield and Johnny Winter to become leading exponents of the blues as a form of expression without boundaries due to colour or background.

Janis Joplin is another white singer who played her "black dues". Rising from the bigotry and ignorance of a small Texas town where to be different was an invitation for bricks through your parlour window and general unpleasanties from your "neighbours", Janis knew what the black man felt. The desire to escape this environment has been the driving force behind Janis' musical expression and moulded her affinity for the blues.

Unfortunately she was waylaid by the scent of freedom and money offered by San Francisco and became a rock singer backed by a band noted more for its hair and amplifiers than its ability to provide a venue for genuine blues statements. Thus after suc-

cessfully overcoming the colour barrier, Janis was still unable to be taken seriously and indeed there is reasonable doubt whether she even took herself seriously.

Now however, there can be no dispute that Janis Joplin is not only a valid blues artist but a very good one at that. She is backed by a band which features a solid horn line serving to create that undefinable urging which drives Janis to new heights, if that is technically possible. And her voice has gained infinitely more polish and control, so that now, she is Janis Joplin, not a copy of Big Mama Thornton. The material on the album is excellent throughout with no commercial drive such as was to be found on the first Columbia L.P.

Undoubtedly the two best numbers are Nick Gravenites' "Work Me Lord", and the Bee Gee's early success "To Love Someone" in which she is alternately gutsy and pleading, and soft and melodically beautiful. Her prowess at writing is also demonstrated in "Kozmic Blues", and "One Good Man" which are as strong as the standard numbers that she performs.

And throughout all, the band matches her, fights her, but never chokes her like the Holding Co. were often wont to do. You feel that they are hers, and she belongs to them. Finally you know that she belongs to the blues.

Laura Overcomes Recording Technique And Sugar Shoppe To Triumph In Concert.

By Bill Chandler

The Laura Nyro concert could have been a total disappointment. Miss Nyro is essentially a recording artist who uses double tracking and triple tracking to create a strong backing chorus of phrasings and melodies. To reproduce this effect on stage would be impossible.

When I saw that the Sugar

Butch Cassidy

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order. The outlaws may steal but they end up giving most of the money away. Furthermore, the only time that they kill anyone is when they have the law on their side. Secondly, the problem is not one of a social nature but one of impending industrial change. Symbolized by the bicycle (there is a scene where the bicycle (industrial) wheel turns slowly over a flowing river (time) encroaching industrialization and with it its counterpart specialization or the division of labour, have left no place for the free-wheeling, total individual. Strong in a plethora of human characteristics, Butch and Sundance pose a striking contrast to the "specialized" super-posse whose faces we never see (depersonalization) but whose presence is menacingly omnipresent. As Robert Fulford has stated, the old style Westerns always portrayed the tough individualist changing his environment through the imposition of the categories of goodness and rightness upon the anarchic frontier mentality. Butch Cassidy turns this theme on its head. Inevitably the material and economic basis of nascent American capitalism was to close off the frontier and its productive relationships to break up the multi-dimensional man. In so doing it threw out the baby with the bathwater.

Karl Ancerl Where Have You Been All My Life

by Gerard Klein

To have a feeling for music is just as important as an understanding for it. But it is also a step higher then just pure emotional involvement - humming is nice but only if one's mind is involved. So to dismiss music as nice-to-listen-to-but ... is to be accused of simplicity and worse of all superficiality. One must "experience" classical music not only with one's heart, but also with our intellectual faculty. This applies not only to classical music but also Rock, Jazz and even some offerings in the Pop realm. Now that you have heard me moralize it is time to enter the world of the concert.

Karl Ancerl can make an uninteresting piece of music interesting. Such was the case with Martinn's *Symphony No. 6*. An anachronism in modern musical technique, it seemed rather stale and for the most part uneventful, but the best that this piece could offer was brought out by the superb control of Ancerl, without any overshadowing of the orchestra.

However, Till Eulenspiegels by Strauss was a resounding success. The precision and good interpretation of Ancerl came to a head. Till Eulenspiegels is perhaps Strauss' most perfect score, being perfect in form with a number of distinguishable motives. However many conductors interpret this piece with sentimental ideas, when Strauss could not express real sentiment due to his nature which was for the most part cynical and sarcastic. In fact this piece is about

an imp, mischievous, happy-go-lucky, envy of the world. Ancerl certainly caught this mood. And with the unusual amount of solos, motives and themes mastery of the orchestra is a must. Any one weakness or flaw is immediately discovered in the texture of the piece. Ancerl's orchestration was near perfect; having the right amount of tone, colour not too dark, and rich, sonorities. The discipline of precision, clarity and harmony was superb.

Alas, Brahms' *Concerto for Violin*, did not reach the same majesty. Even though the potential was there with such a virtuoso as Issac Stern, it failed to reach its full potential. True this concerto is formidable in technical demands for the soloist, breakneck melodic lines, difficult multiple stoppings and immensely rapid passage works. Definitely Stern has the technique for precision. But the sensitivity of his interpretation was not there. He seemed to push rather than play and in fact, at times, the piece was more of a complete solo than a concerto; the orchestra was definitely dwarfed. "Pablo de Saneste" Stern was also doing "Symphony with obligato violin". Tant-pis it could have been a masterpiece.

But I must state at this time as a general premise, that individual judgements are erratic and everybody has the right to make his own. But in order to dispute my claims you have to be there. Go, You'll really "experience" a something different ... the Symphony.

Shoppe was going to appear with her I was afraid that the local quartet would be employed to attempt to re-create the recording arrangements as a vocal back-up.

As it turned out the concert was two distinct entities. The first segment was an amateurish, completely invalid onslaught by Toronto's own Sugar Shoppe. It was a series of numbers utilizing their basic harmony, exploiting it to push over the big production numbers and coupling the effort with the outdated and over use of strobe lights. The finale to the gruesome set was an undeserved and totally ridiculous standing ovation.

Laura Nyro however, could not be criticized. Her songs did not come from the albums, they came from her. The arrangements were accommodated for the stage, and the songs did more than merely survive. She was above the scene, separate from the crowd floating in everyone's dreams on a gold, now blue cloud spotlight. The voice lifted, whispered, howled, chanted with her brother the piano. Together they explored the realm of human emotions.

The audience pushed and almost destroyed the delicate mood by demanding encores. Something should be done to educate Toronto audiences.

Announcement

SUNDAY CONCERTS

November 23

Scarborough Orff Ensemble.
Conductor - Keith Bissell. Free.

Classified Ads

Student (male) to share new Penthouse Apartment with 2 Scarborough College students. Private room. \$60.00 a month. Markham Rd. & Ellesmere. Phone: Dave or Jim 284-7433

Girl wanted to share 1-room furnished flat, one mile from college - 284-0623. Linda Richardson, 17 Flerimac Road, West Hill.

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